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A COMPLETE CATALOGUE OF THE ETCHINGS AND DRY-POINTS OF

ARTHUR BRISCOE

A. R. E.

By

JAMES LAVER

OF THE DEPARTMENT OF ENGRAVING, ILLUSTRATION, AND DESIGN,
VICTORIA AND ALBERT MUSEUM

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INTRODUCTION.

MR. ARTHUR BRISCOE is not an etcher with a vast range of subject matter. It fact the world is full of things which find no reflection either in his water-colours or in his etched plates. Magnificent or picturesque architecture, rolling country, interior effects of light and shade, all these are left out of his work as completely as if they had no existence.

Yet limitation of subject may be a strength, and the pictorial artist, like the writer, is wise to confine himself to those aspects of the world which he knows well. By doing so he pierces beyond the appearances of things, he comes to understand them as the casual eye cannot understand, and finds in one chosen and limited circle of objects and ideas enough for the labours of a lifetime. So Meryon expressed himself completely in etchings of old Paris; so Charles Jacques was content to be known as *"le maître au cochon"*; so Zeeman never tired of the coast of seventeenth century Holland. Mr. Briscoe, too, is preoccupied by the sea.

He was never, as Conrad was, a professional sailor, but if he is an amateur of the sea, it is in the eighteenth century sense of that much abused word; he is not one who does something inadequately, but one who does something for love. He was born in Birkenhead in 1873, and some of the first sounds to reach his ears must have been the sirens of the great ocean-going liners making their way up the Mersey to anchor off Liverpool; and if he climbed, as no doubt he did at a very early age, to the top of the little hill of Bidston, which is one of the eminences of the Wirral Peninsula, he would look down upon the wide river (for the slope of the estuary gives the short stream breadth and nobility near its mouth) and see the smoke of great steamships and the yet frequent sails of those clippers and carriers whose heyday in the 'seventies and early 'eighties of the last century was not yet over.

For a time, however, he was deprived of the sea, for his family went to live in Wales, at the little cathedral town of St. Asaph, and it was there that his childhood was spent.

His father for a time kept a small sailing boat at Ramsey, in the Isle of Man, but his early death cut short the opportunities which this might otherwise have offered to his artist son. The latter studied at the Slade under Professor Brown, and then passed some time in the not very congenial atmosphere of a Parisian *atelier*.

As soon as he could after his return to England he bought a boat, and he has been concerned with small craft and bigger vessels ever since. The experience gained on the Blackwater River in Essex enabled him to cruise single-handed all over the North Sea, to explore the English coast from Lowestoft to Land's End and the corresponding French coast on the other side of the Channel. It enabled him to put in to any port that attracted him, and when he wearied of the buffetings of the open sea, to spend a few weeks of repose, following the convolutions of the Dutch canals.

He was early known as a writer on yachting subjects, and when the war broke out he became a lieutenant in a R.N.V.R. Auxiliary Patrol. In this position he was happier at sea than on shore, for although his knowledge of seamanship and navigation was more than adequate, at first, in his own racy phrase, he did not know an admiral from a station-master. When the war was over he went back to his own vessel, a little craft which was built for him some seventeen years ago, and which, taking the name from an old shanty, he had christened *The Golden Vanity*.

It is his practice to haunt the great ports where big ships come, and where there is a constant stir of nautical life. For unlike many artists who have concerned themselves with the sea, he is interested also in seamen, and loves to depict them at work. Determined to be acquainted at first hand with life on board large sailing-ships, he has shipped on board deep-water, square-rigged vessels, and seated on the deck, or aloft in the rigging, made his sketches of yards being manned or sails furled, sketches afterwards to be worked up into etchings which, as Mr. Malcolm Salaman remarks, "carry authenticity in every line of them."

Mr. Briscoe, although he claims no artistic merit in scientific accuracy, is rightly proud that the rigging in his

etchings is technically correct; and he takes a sailor's pleasure in thinking that some of his plates will, if they do nothing else, provide a true record of the vessels of to-day and yesterday, when every square-rigged mast shall have vanished from the sea.

One of his most successful plates depicts the famous *Cutty Sark* at anchor in Falmouth harbour, her sails half-set, the graceful complication of her rigging a terrible trap for the inaccurate draughtsman; and almost his only dry-point shows a vessel of the same kind *Making a Passage* through a heavy swell, its low, sleek hull and broad sails silhouetted darkly against a flaming sky.

No other etcher, I think, except McBey, has succeeded in conveying so fully the *weight* of water, its surge and backwash, the heavy oily roll of it, or, when it breaks, both the force and the transparency of its falling spray. Mr. Briscoe welcomes the sea in all its moods, and he never falls into a formula, nor fails to look upon the subject with a fresh and seeing eye. In his *Ariel and Taeping,* it is a sea whose mood is calm in spite of the waves on its surface, waves caused by the steady following wind which fills the sails of the two racing clippers. In *The Helmsman,* the sea is flattened out by the sheer weight of the rain falling upon it, and what wet rain it is! Was anyone ever wetter than the man in oilskins, grasping the wheel firmly to prevent it slipping from his hands?

In *Making a Passage,* the plate already mentioned, there has been heavy weather; and in *Clewlines and Buntlines,* one of the best etchings of all, the sea itself is veiled by the cascades of water breaking over the bulwarks. But perhaps the most impressive rendering of all is that in *Walking up the Topsail,* where the sea is represented by a few scribbled lines on the right of the composition, and yet it is possible almost to feel the lift of the vessel and the motion with which it settles down once more into the trough.

This particular plate is a good example of Mr. Briscoe's method of working. The apparent spontaneity of his line is in reality the result of much study and striving. The simplicity of the composition was only arrived at when a much

more elaborate version of the same subject had been completed and abandoned. From this elaborate version only the figures of the hauling men were copied, and bitten in. The rest of the plate was worked in the acid, a method only possible to those whose sureness of hand is commensurate with their courage. Mr. Briscoe estimates that for every plate he allows to be published, five are abandoned and destroyed. The following catalogue serves to confirm this statement.

One of the chief points of such a publication as the present is the opportunity it affords to the student of seeing the process by which any given result has been arrived at, of watching the evolution of a design in the artist's mind, and beholding the final image take shape upon the copper. Those who approach etching by way of the engraving schools (and a very admirable road it is) are taught an elaborate system of burnishing out and hammering up the plate from behind. There is a certain craftsman's pleasure in such methods, in the refusal to abandon the piece of metal because something has gone wrong with half a dozen lines, and those who practise them have need of all their patience and all their skill. Such workers are the legitimate descendants of the first etchers who used acid not as a preliminary to inking and pulling proofs but as a method of patterning steel.

Mr. Briscoe's method of approach is somewhat different. He was a water-colourist before he was an etcher and as everyone who has tried it knows, a water-colour is not something which can be tinkered with. If anything serious goes wrong, there is only one course of action; to tear it up and start again! Something of the same readiness to start again is to be noticed in Mr. Briscoe's etching.

It is not that he is unable or unwilling to alter his plates by burnishing out and re-biting, but rather that a theme suggests itself to his mind independently of problems of design. In his own words: "A motive for a plate is conceived and many attempts may be made on the copper to give it birth. If they do not please me at the beginning, they are scrapped, but once a plate or part of a plate seems to me to express the motive, I do as much cutting out, altering and burnishing as I find necessary to pull the composition together. The various

attempts are often independent efforts to explain the motive with no connection with each other as regards composition."

Sometimes the composition cannot easily be pulled together by any of the devices used for altering a plate. In such cases it is a wise economy to start again. It is only necessary to compare the plates numbered 27 and 28 to see how much *Walking up the Topsail* has been improved by the omission of the distracting ropes on the right. The ropes held back the action, which was intended to be a steady movement towards the left. No one can doubt that this sense of movement is much stronger when they are gone. Turn to Nos. 31 and 32—*The Roaring Forties*. All the lines of sea and sky converge on a point to the left centre of the plate. The eye follows them and is not at first aware of the ship labouring in a trough of the waves to the right. In the second plate the point of interest is the same, but behold! the ship has moved forward into it. The whole design has become more concentrated, the whole composition more effective.

The artist does not start a new plate unnecessarily. In No 52 there is a certain emptiness to the left, a lack of balance with the towering hull. Not symmetry, but some point of contrast is needed, and in the second state a poised gull has provided it. Whistler was in the habit of using his butterfly signature to the same purpose.

Sometimes the second plate is not an improvement on the first. In *Hauling the Net aboard* (Nos. 117 and 118) first thoughts were obviously best. The artist has thought so too and has returned to his original conception. It is difficult to see why he should ever have troubled to etch a second plate of *The Bowsprit* when the first was already so effective.

One of the most instructive sequences of plates is to be found in Nos. 96, 97 and 98, all of which bear the title, *The Shipwright*. It was the figure of the man with the hammer which interested Mr. Briscoe, yet at first it was insufficiently prominent. The attention was distracted by baulks and by another figure. The first plate was abandoned and in the second the distracting figure has disappeared. Still the artist was not satisfied. More space was needed for the swing of

the hammer. *The Shipwright* needed to be conceived on broader lines, with a more heroic gesture, and in the third plate this is what has happened.

In the two plates entitled *Sorting Fish* (91 and 92) the different attitudes of the man in the foreground make all the difference to the effectiveness of the design. In the first plate the man was crouching, and it was hard to see what he was doing. In the second he is stooping from the waist, and most obviously sorting fish. In the first plate also the lantern was not very happy. It is difficult to represent a naked light in art, and such representation must always be a trifle unconvincing. In the second plate a block has been half interposed between the spectator and the lantern, with the result that the light is concentrated and, seemingly, much more brilliant.

No design, however, benefited more by being begun again than *Make Fast*. In No. 145 there is a mass of irrelevant machinery, including a large wheel. The men hardly seem to be pulling. In No. 146 the wheel has gone, the bend of the ropes gives the sensation of tension sideways, and the pull of the men is immense.

The evolution of a single plate is full of interest, but that interest must be enormously increased when we are able to study an artist's development throughout his entire *œuvre*. Mr. Briscoe began very simply. Typically enough, his first etching represents a vessel, but what a modest little vessel and how summarily noted! In the second plate he has already progressed. The horizon keeps its distance and the clouds are not so conventional. Then he tried his hand at inland scenes : a view of a hunt and of some country cottages, but he soon abandoned these landsman's subjects to return to the sea which has been his pre-occupation in etching ever since.

Many of his most successful plates have a modest ancestor —an earlier number in the catalogue, some only half-successful design which he has brooded over for months or years until at last it has issued in one of the most effective of his etchings. So the first germ of all his plates of shipping with a distant view of a town is to be found in *Dunkerque* (No. 10), while No. 14 is the forerunner of all his views of a

ship's deck with water swelling over it. (Compare Nos. 86, 87 and 88.) Number 16 is the ancestor of all the plates showing men clinging perilously aloft. The yards grow higher, the sails fuller, the men more dangerously placed. In No. 22 a real typhoon sweeps from left to right and tears the topsail into tatters; but the motive of this fine plate, as well as of Nos. 47 and 93, is already to be discerned in the early No. 16.

Mr. Briscoe has an especial affection, which will be shared by many, for some of his "peaceful" plates. Of these, *Brightlingsea Hard* (148) is one of the most successful in suggesting the stillness of an estuary and the utter absence of wind. The immobility of the men and the faint mistiness of the marshes in the distance are ably used to reinforce the desired impression. Something of the same tranquillity can be seen in the plate called *James and John* (121) and even more clearly in the long low lines of *Oyster Grounds* (60).

Mr. Briscoe's competence to deal with all the problems of seascape etching is the more surprising when we consider how recently it is that he has taken up the etching needle. *Oyster Dredgers, Making a Passage* and *Ariel and Taeping* belong to 1924, and were published early in 1925. These three plates are typical of his first period, when he had already mastered the necessary technique wherewith to express the changing moods of the sea, but had not yet discovered the fascination of spar and rigging seen at close quarters. Perhaps in the foreground of *Making a Passage* he reveals that he had not yet completely possessed himself of such a technique, for the dry-point lines meant to express the waves would have some suggestion (without the support of the powerful background) of a tumbled hayfield. But very quickly he left such difficulties behind, and already in the summer of 1925 was able to etch so admirable a plate as *Typhoon : The Burst Topsail,* a beautiful design of solid spars and torn flapping canvas, and the clinging figures of sailors trying to stow the sail. Excellent pendants to this are the two plates worked later in the same year—*Walking up the Topsail* (done on a voyage to Genoa) and *Clewlines and Buntlines,* a print which it is already difficult for the ordinary

collector to come by. On the same voyage he collected the material for the three etchings in which for the first time the human interest outweighs his interest in ships and sails—*The Pilot, The Capstan* and *The Helmsman.* Of the same class is the plate which he has entitled *We're bound for Rio Grande,* from the words of the famous sea-shanty.

It would be strange if Mr. Briscoe's experience of sailors contained no reference to those songs of the great days of sail, some as old as the age of Elizabeth, some commemorating eighteenth century pirates, some taking their rise from negro "spirituals" and some from English folk-songs. The nineteenth century, the period of the Yankee clippers and their English rivals, is the time of their greatest development, and the days of sailing ships are not too far distant yet for the verbal tradition to be handed down from one sailor to another. The words rarely rise to the level of literature—indeed most of the words are improvised by the shanty man, a licensed jester who is allowed to say what he likes even about the captain—but the tunes adjusted to the rhythm of the work in hand, when once heard are difficult to forget. Mr. Briscoe knows all the varieties—capstan shanties, hauling shanties, and shanties used for *Walking up the Topsail,* and the rhythm which he has managed to express in the actions of his labouring sailors has captured something of the lilt of the songs to which the work was done.

There are not very many "longshore" plates, but one of the best seems to be *The Fish Market.* The crowd in the background is full of movement; the men carrying the heavy basket are admirably observed, and so is the overseer, or buyer, in the foreground, standing so solidly on his legs. But Mr. Briscoe, interested as he is in the life of ships and ports, keeps returning to his main pre-occupation, which is the ships themselves. His only attempt to portray a large steamship is the plate of an ironclad which he called *Might, Majesty, Dominion and Power.* It is a little dull, and was never published. It is as if the artist became bored with so much smooth metal, with the squat smoke stacks and the flattened lines of the hull, and even while he was etching the efficient monster, thought with regret of the towering masts and

graceful spars which a sinister ingenuity has rendered obsolete. His sailing ships are seen without sentimentality, but there can be no doubt where his real love lies.

The evolution of an artist is never a steady progression. He proceeds from peak to peak. One such peak—and, I think, the highest so far—was reached by Mr. Briscoe in the two plates which he called respectively *Outward Bound* and *Casting Her Off*. The former is a kind of preparation for the latter, but it is something more. It is in itself an achievement of acute observation synthesised into a powerful design. The squat, rounded outline of the tug is contrasted with the graceful spars of the sailing vessel which it is towing to sea. The sails hang flat, having as yet caught no puff of wind. On the left in the far distance the low cliffs echo the form of the tug, while the ship is balanced by two tall fragile lines of smoke from vessels on the horizon. The smoke from the tug itself is just seen at the top of the plate and forms an important element in the design.

In *Casting Her Off* the smoke from the tug almost *is* the design. It rises straight into the air, dividing the plate into two unequal halves. The way in which it pours upward from the funnel serves to indicate that the tug is now stationary, that its work is done. The water at its bows is still, but behind it, indicated with the utmost economy, is the churning of the screw with engines in reverse. By contrast the sailing vessel has begun to move, and the way in which this is indicated is an example of Mr. Briscoe's close observation and his power of rendering effects in line. We are conscious of the new, independent movement of the sailing vessel not only by the wrinkled lines at its bows but by its slightly altered position. The bowsprit is no longer parallel with the tug but points to the open sea. This seems to me the most completely satisfying of all Mr. Briscoe's etchings. Only a great understanding and love of ships and the sea could have given us these two plates, but that love and understanding is evident in all his work. The English, in spite of their splendid seafaring traditions, have no superfluity of artists able to interpret for them their own delight in ports and harbours, in the open waters that lie beyond, and in the men and ships

passing continuously from one to the other. It is to be hoped that Mr. Briscoe will long continue to go to sea, either in his own small vessel or in some surviving giant of sail. If he does so he will certainly take with him a supply of grounded plates, and in no long time this catalogue, complete for the moment, will be out of date by the omission of many fine new etchings.

The Publishers of this work desire to acknowledge their indebtedness to Mr. H. C. Dickins, of 9, Great Pulteney Street, London, the Publisher of the original etchings, for assistance given in its preparation and for permission to reproduce the published states.

CATALOGUE OF ETCHINGS & DRY-POINTS

The sizes of plates are given in inches, height first. Where the title of the plate as published differs from that now adopted, the former is added in square brackets. For Notes by the Artist see pp. 34, 35.

1 ELEVENS. — Etched 1923
Plate not signed. — Plate destroyed
Etching size $4\frac{15}{16} \times 6\frac{1}{2}$. — 4 Trial proofs
Unpublished. — About 20 impressions printed and signed
See Note II

2 SMACKS ON THE HARD. — Etched 1923
Plate not signed. — Plate destroyed
Etching size $4\frac{15}{16} \times 6\frac{1}{2}$. — 4 Trial proofs
Unpublished. — About 20 impressions printed and signed
See Note II

3 PELDON ROSE. — Etched 1923
Plate not signed. — Plate destroyed
Etching size $4\frac{15}{16} \times 6\frac{7}{16}$. — 4 Trial proofs
Unpublished. — About 20 impressions printed and signed

4 WYATT'S CORNER. — Etched 1923
Plate not signed. — Plate destroyed
Etching size $4\frac{15}{16} \times 6\frac{7}{16}$. — 4 Trial proofs
Unpublished. — About 20 impressions printed and signed

5 PUTTING OUT CULCH. — Etched 1923
Plate not signed. — Plate destroyed
Etching size $2\frac{7}{16} \times 7\frac{7}{16}$. — 3 Trial proofs
Unpublished. — A few impressions printed and signed

6 BRIXHAM TRAWLER. — Etched 1923
Plate not signed. — Plate destroyed
Etching size $2\frac{7}{16} \times 7\frac{3}{8}$. — 5 proofs of Trial and Final states
Unpublished. — *See Note III*

7 BARGE. — Etched 1924
Plate not signed. — Plate destroyed
Etching size $4\frac{15}{16} \times 2\frac{13}{16}$. — 7 proofs of Trial and Final states
Unpublished. — *See Note IV*

8 SHIP IN A GALE. Etched 1924
Plate not signed. Plate destroyed
Etching size $6\frac{7}{16} \times 9\frac{7}{8}$. 2 proofs of Trial and Finished states
Unpublished.

9 A HULK. Etched 1924
Plate not signed. Plate destroyed
Etching size $5 \times 6\frac{7}{16}$. 3 proofs of Trial and Final states
Unpublished.

10 DUNKERQUE. Etched 1924
Plate not signed. Inscribed in lower left corner *Dunkerque 1924*
Etching size $6\frac{7}{16} \times 9\frac{7}{8}$. Plate destroyed
Unpublished. Several Trial proofs only taken

11 LANDSCAPE. Etched 1924
Plate not signed. Plate destroyed
Etching size 7×5. 2 proofs of Trial and Final states
Unpublished.

12 SMACK ASHORE. Etched 1924
Plate not signed. Plate destroyed
Etching size $2\frac{7}{16} \times 4\frac{15}{16}$. 2 proofs of Trial and Final states
Unpublished.

13 FLIGHT. (PRIVATE PLATE) Etched 1924
Plate signed *A.J.T.B.* in lower right corner.
Etching size $5 \times 6\frac{7}{8}$.
Unpublished. 6 or 7 proofs privately circulated only

14 HEAVY WEATHER. Etched 1924
Plate not signed. Plate destroyed
Etching size $6\frac{7}{16} \times 9\frac{15}{16}$. 2 proofs of Trial and Final states
Unpublished.

15 SIGNALS. Etched 1924
Plate not signed. Plate destroyed
Etching size $8\frac{7}{16} \times 6\frac{1}{2}$. 2 proofs of Trial and Final states
Unpublished.

16 FURLING THE FORESAIL. (FIRST PLATE) Etched 1924
Plate not signed. Plate destroyed
Etching size $6\frac{7}{16} \times 10$. 2 Trial proofs only
Unpublished.

17 ZAAND CREEK. Etched 1924

Plate not signed. Plate destroyed 16.7.25
Etching size $2\frac{7}{16} \times 7\frac{5}{16}$. 4 Trial proofs
Published state, 75 signed and numbered impressions.
The harbour of Veere, Zeeland is entered through the Zaand Creek from the fishing grounds. *See Note I*

18 QUEENBORO. Etched 1924

Plate not signed. Plate destroyed
Etching size $2\frac{7}{16} \times 7\frac{3}{8}$. 3 Trial proofs only
Unpublished.

19 FURLING THE FORESAIL. (SECOND PLATE) Etched 1924

Plate not signed. Plate destroyed 16.7.25
Etching size $7\frac{15}{16} \times 11\frac{13}{16}$. 7 Trial proofs
Published state, 75 signed and numbered impressions.
See Note V

20 OYSTER DREDGERS. Etched 1924

Plate not signed. Plate destroyed 16.7.25
Etching size $6\frac{1}{2} \times 9\frac{15}{16}$. 5 Trial proofs and 3 marked A.B.I.II.III
Published state, 75 signed and numbered impressions.
The Oyster Dredgers as they lay in Buzzon Creek, West Mersea, in the centre of the Colchester Oyster Industry. *See Note II*

21 MAKING A PASSAGE. Etched 1924

Plate not signed. Plate destroyed 16.7.25
Dry-Point size $6\frac{7}{16} \times 9\frac{7}{8}$. 6 Trial proofs
Published state, 75 signed and numbered impressions.

22 TYPHOON: THE BURST TOPSAIL. Etched 1924

Plate not signed. Plate destroyed 16.7.25
Etching size $7\frac{13}{16} \times 11\frac{13}{16}$. 3 Trial proofs
Published state, 75 signed and numbered impressions.
See Note V

23 GULLS. Etched 1924

Plate not signed. Plate destroyed
Etching size 8×14. 3 Trial proofs only
Unpublished.

24 ARIEL AND TAEPING. [UP CHANNEL] Etched 1924

Plate not signed. Plate destroyed 16.7.25
Etching size $4\frac{7}{8} \times 6\frac{7}{8}$. 2 Trial proofs 1 signed to H. E. Carling
Published state, 75 signed and numbered impressions.
See Note VI

25 CLEWLINES AND BUNTLINES. Etched 1925

Plate signed *A. Briscoe/25* in left lower corner.
Plate destroyed 1.10.25
Etching size $13\frac{15}{16} \times 8$. 3 Trial proofs, 1 signed to M. C. Salaman
Published state, 5 marked A.B.I.II.III.; H.W.D.; B.M. (British Museum); and 75 signed and numbered impressions.
See Note V

26 OYSTER DREDGING, WEST MERSEA. Etched 1925

Plate not signed. Plate destroyed 1.10.25
Etching size $4\frac{15}{16} \times 6\frac{15}{16}$. 4 Trial proofs
Published state, 5 marked A.B.I.II.III.; H.W.D.; B.M. (British Museum); and 75 signed and numbered impressions.
See Note II

27 WALKING UP THE TOPSAIL. (First Plate) Etched 1925

Plate not signed. Plate destroyed
Etching size $7\frac{3}{16} \times 10\frac{15}{16}$. 2 Trial proofs only
Unpublished.

28 WALKING UP THE TOPSAIL. (Second Plate) Etched 1925

Plate not signed. Plate destroyed 1.10.25
Etching size $7\frac{15}{16} \times 10\frac{3}{4}$. 5 Trial proofs, one signed to Martin Hardie, one to Mrs. M. C. Salaman
Published state, 5 marked A.B.I.II.III.; H.W.D.; B.M. (British Museum); and 75 signed and numbered impressions.
See Note V

29 PORTRAIT OF JAMES McBEY. (First Plate) Etched 1925

Plate not signed. Plate destroyed
Etching size $4\frac{15}{16} \times 6\frac{13}{16}$. 3 Trial proofs only
Unpublished.

30 PORTRAIT OF JAMES McBEY. (Second Plate) Etched 1925

Plate not signed. Plate destroyed
Etching size $4\frac{7}{8} \times 6\frac{7}{8}$. 6 Trial proofs
Unpublished.

31 THE ROARING FORTIES. (First Plate) Etched 1925

Plate not signed. Plate destroyed
Etching size $5\frac{3}{8} \times 8\frac{15}{16}$. 2 Trial proofs only
Unpublished.

32 THE ROARING FORTIES. (Second Plate) Etched 1925

Plate signed *A. Briscoe/26* 2½ inches from right lower corner. Inscribed *The Roaring Forties* to left of signature.
Plate destroyed 15.7.26
Etching size $5\frac{7}{16} \times 8\frac{15}{16}$. 6 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; B.M. (British Museum); and 75 signed and numbered impressions.

33 THE BEACON. Etched 1925

Plate signed *A. Briscoe/26* 1⅝ inches from left lower corner. Inscribed *The Beacon* in left lower corner. Plate destroyed 12.5.27
Etching size $5\frac{7}{16} \times 8\frac{15}{16}$. 6 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; Victoria & Albert Museum; and 75 signed and numbered impressions. *See Note IV*

34 SALVAGE. Etched 1925

Plate not signed. Plate destroyed
Etching size $6\frac{5}{16} \times 9\frac{15}{16}$. 2 Trial proofs only
Unpublished.

35 WATERLOO BRIDGE. (During the underpinning) Etched 1925

Plate not signed. Plate destroyed
Etching size 2⅞ × 6⅞. 3 Trial proofs
Unpublished.

36 DECK OF THE GARTHNEILD. (First Plate) Etched 1925

Plate not signed. Plate destroyed
Etching size 8 × 14. 2 Trial proofs only
Unpublished.

37 DECK OF THE GARTHNEILD. (Second Plate) Etched 1925

Plate not signed. Plate destroyed
Etching size $7\frac{5}{16} \times 10\frac{15}{16}$. 2 Trial proofs only
Unpublished.

38 DECK OF THE GARTHNEILD. (Third Plate) Etched 1925

Plate not signed. Plate destroyed
Etching size 7⅞ × 13. 2 Trial proofs only
Unpublished.

39 DECK OF THE GARTHNEILD. (Fourth Plate) Etched 1925

Plate not signed. Plate destroyed
Etching size 7⅞ × 13. 2 Trial proofs only
Unpublished.

40 PICKING UP THE PILOT. Etched 1925

Plate not signed. Plate destroyed
Etching size $7\frac{7}{8} \times 12\frac{15}{16}$. 2 Trial proofs only
Unpublished.

41 HOVE TO FOR PILOT. Etched 1925

Plate not signed. Plate destroyed
Etching size $8 \times 12\frac{15}{16}$. 2 Trial proofs only
Unpublished.

42 CUTTY SARK. Etched 1925

Plate signed *A. Briscoe/25* in left lower corner. Inscribed *Cutty Sark* near right lower corner. Plate destroyed 5.12.25
Etching size $7 \times 10\frac{15}{16}$. 9 Trial proofs, 1 signed to H. E. Carling
Published state, 5 marked A.B.I.II.III.; H.W.D.; B.M. (British Museum); and 75 signed and numbered impressions.
See Note VI

43 MERSEA HARD. Etched 1925

Plate signed *A. Briscoe 1925* in right lower corner. Inscribed *W. Mersea* (*s* reversed). Plate destroyed
Etching size $7\frac{5}{16} \times 10\frac{15}{16}$. 8 Trial proofs
Unpublished.

44 BARGE. Etched 1925

Plate not signed.
Etching size $2\frac{15}{16} \times 6\frac{1}{16}$. 7 Trial proofs
75 impressions printed but not published. *See Note IV*

45 DONALDSON LINER AT SEA. Etched 1925

Plate signed *A. Briscoe/25* near right lower corner. Inscribed *Donaldson South American Liner at Sea* near left lower corner.
Plate destroyed
Etching size $6\frac{15}{16} \times 10\frac{15}{16}$. 6 Trial proofs
5 signed impressions to Donaldson Line for reproduction on calendar.

46 ON THE MAIN YARD. (First Plate) Etched 1925

Plate not signed. Plate destroyed
Etching size $5\frac{7}{16} \times 8\frac{7}{8}$. 2 Trial proofs only
Unpublished.

47 ON THE MAIN YARD. (Second Plate) Etched 1925

Plate not signed. Plate destroyed 1.10.25
Etching size $9\frac{3}{16} \times 6\frac{15}{16}$. 3 Trials, one signed to the Captain of the "Lwöw"; one signed to H. E. Carling
Published state, 5 marked A.B.I.II.III.; H.W.D.; B.M. (British Museum); and 75 signed and numbered impressions.

See Note V

48 THE LOOKOUT, SUNRISE. Etched 1925

Plate not signed. Plate destroyed 1.10.25
Etching size $7\frac{11}{16} \times 11\frac{3}{8}$. 5 Trial proofs, 1 signed to Captain of "Lwöw."
Published state, 5 marked A.B.I.II.III.; H.W.D.; B.M. (British Museum); and 75 signed and numbered impressions.

49 THE CAPSTAN. Etched 1925

Plate signed *A. Briscoe/25* (5 reversed) in left lower corner.
Plate destroyed 25.2.26
Etching size $6\frac{7}{8} \times 10\frac{15}{16}$. 4 Trial proofs, 1 signed to Captain of "Lwöw"
Published state, 5 marked A.B.I.II.III.; H.W.D.; B.M. (British Museum; and 75 signed and numbered impressions.

50 THE PILOT FLAG. (First Plate) Etched 1925

Plate not signed. Plate destroyed
Etching size $11\frac{15}{16} \times 7\frac{7}{8}$. 2 Trial proofs only
Unpublished.

51 THE PILOT FLAG. (Second Plate) Etched 1925

Plate not signed. Plate destroyed
Etching size $11\frac{15}{16} \times 7\frac{15}{16}$. 2 Trial proofs only
Unpublished.

52 THE PILOT. Etched 1925

Etching size $12\frac{7}{8} \times 8\frac{7}{8}$. Plate destroyed 25.2.26

I. Before signature and title. 3 Trial proofs

II. With signature *A. Briscoe/25* and inscribed *The Pilot* in lower left corner. 20 signed impressions numbered 1/75—20/75.

III. A seagull added to plate above small boat to the left and $\frac{3}{4}$ inch from left edge of plate. 55 signed impressions numbered 21/75—75/75. Also 6 marked A.B.I.II.III.; H.W.D.; File; B.M. (British Museum); and one signed to Captain of "Lwöw."

53 ON THE HARD. Etched 1925

Plate not signed. Plate destroyed 5.12.25
Etching size 5½ × 7⅞. 3 Trial proofs
Published state, 5 marked A.B.I.II.III.; H.W.D.; B.M. (British Museum); and 75 signed and numbered impressions.

54 THE HELMSMAN. Etched 1925

Plate not signed. Plate destroyed 25.2.26
Etching size 7 × 10 15/16. 4 Trial proofs, 1 signed to H. E. Carling
Published state, 5 marked A.B.I.II.III.; H.W.D.; B.M. (British Museum); and 75 signed and numbered impressions.

55 THAMES ESTUARY. Etched 1925

Plate not signed. Plate destroyed
Etching size 6⅞ × 10⅞. 2 Trial proofs only
Unpublished. *See Note IV*

56 THORN FLEET. Etched 1925

Plate not signed. Plate destroyed
Etching size 3⅛ × 7¼. 2 Trial proofs only
Unpublished.

57 THE CALM. Etched 1925

Plate signed *A. Briscoe* near lower right corner. Inscribed *The Calm* to the right and slightly above signature.
Plate destroyed 1.2.28
Etching size 3⅛ × 7 3/16. 7 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

58 BARGE IN A SQUALL. Etched 1925

Plate not signed. Inscribed *The Squall* near left lower corner.
Plate destroyed
Etching size 6⅛ × 8⅝. 1 Trial proof only
Unpublished. *See Note IV*

59 THE "OLD MAN." Etched 1925

Plate not signed. Plate destroyed 15.12.25
Etching size 6⅜ × 8⅞. 4 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; B.M. (British Museum); and 75 signed and numbered impressions.

60 OYSTER GROUNDS. Etched 1925

Plate signed *A. Briscoe* and inscribed *Oyster Grounds* (*s* reversed) near left lower corner. Plate destroyed 5.12.25
Etching size $7\frac{3}{16} \times 10\frac{7}{8}$. 8 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; B.M. (British Museum); and 75 signed and numbered impressions.
See Note II

61 YACHT YARD. Etched 1925

Plate not signed. Plate destroyed
Etching size $5\frac{3}{8} \times 7\frac{13}{16}$. 2 Trial proofs only
Unpublished.
Reproduction on same page as No. 58.

62 ALL HANDS. Etched 1926

I. Etching size $10\frac{7}{16} \times 15\frac{3}{4}$. 3 Trials
II. Plate cut on the slant to $8\frac{1}{4} \times 15\frac{3}{16}$ ($1\frac{3}{8}$ in. being taken from top at right side and $\frac{1}{4}$ in. from top at left side). 5 Trials

Plate signed *A. Briscoe* $4\frac{1}{2}$ inches from left lower corner and inscribed *All Hands* 5 inches from right lower corner.
Plate destroyed 12.5.27
Published state as II., 6 marked A.B.I.II.III.; H.W.D.; File; V & A.M. (Victoria & Albert Museum); 75 signed and numbered impressions. *See Note V*

63 THE THREE BARGES. Etched 1925

Plate signed *A. Briscoe/25* near right lower corner. Inscribed *The Three Barges* in left corner. Plate destroyed 12.5.27
Etching size $7\frac{3}{16} \times 10\frac{15}{16}$. 4 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions. *See Note IV*

64 THE SEINE NET. Etched 1925

Etching size $7\frac{3}{16} \times 10\frac{15}{16}$. Plate destroyed 20.7.26
I. The plate is already signed *A. Briscoe/25* in right lower corner and inscribed *The Seine Net* in left lower corner. The horizon is clear. 3 Trial proofs
II. On the horizon can be seen a sail, the masts of shipping and a distant town. 3 Trial proofs
III. The distant masts, etc., were removed, and the plate was published almost exactly as in State I.

Published state, 6 marked A.B.I.II.III.; H.W.D.; File; B.M. (British Museum); and 75 signed and numbered impressions.

65 MAN OVERBOARD. Etched 1926

Plate signed *A. Briscoe/26* near right lower corner. Inscribed *Man Overboard* 1⅞ in. from left lower corner.

Plate destroyed 20.7.26

Etching size 13¾ × 9⅞. 5 Trial proofs

Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

Exhibited at the Royal Academy, 1926.

66 THE HEAVING LINE. Etched 1926

Plate signed *A. Briscoe/26* in right lower corner.

Plate destroyed 20.7.26

Etching size 7 3/16 × 11. 8 Trial proofs

Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

Exhibited at the Royal Academy, 1926, and wrongly catalogued as *Man Overboard.*

67 THE SQUALL. Etched 1926

Plate not signed. Plate destroyed 20.7.26

Etching size 5¾ × 8 15/16. 2 Trial proofs only

Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions. *See Note IV*

68 THE WINKLE PICKER. Etched 1926

Plate signed *A. Briscoe/26* near right lower corner. Inscribed *The Winkle Picker* in left lower corner. Plate destroyed 20.7.26

Etching size 5¾ × 8 15/16. 2 Trial proofs only

Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

69 THE BUCKO MATE. (First Plate) Etched 1926

Plate not signed. Plate destroyed 1.3.26

Etching size 6⅞ × 11⅞. 2 Trial proofs only

Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

A hard case mate, a type common in the days of sail, particularly in American ships. Unscrupulous bullies and in many cases murderers, they were usually magnificent seamen.

70 THE BUCKO MATE. (Second Plate) Etched 1926

Plate not signed. Plate destroyed 1.3.26
Etching size $6\frac{15}{16} \times 11\frac{15}{16}$. 2 Trial proofs only
Unpublished.

71 THE BUCKO MATE. (Third Plate) Etched 1926

Plate not signed. Inscribed *Trouble* $3\frac{3}{8}$ in. from right lower corner. Plate destroyed 1.3.26
Etching size $6\frac{15}{16} \times 11\frac{13}{16}$. 2 Trial proofs only
Unpublished.

72 AN ACT OF GOD. Etched 1926

Plate signed *A. Briscoe/26* and inscribed *An Act of God* in centre at foot of plate. Plate destroyed 15.12.26
Etching size $7\frac{5}{16} \times 10\frac{11}{16}$. 6 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; B.M. (British Museum); and 75 signed and numbered impressions.

73 ON A WIND. Etched 1926

Plate not signed. Plate destroyed
Etching size $7\frac{3}{16} \times 10\frac{15}{16}$. 1 Trial proof only
Unpublished.

74 SEA AND DISTANT SHIP. Etched 1926

Plate not signed. Plate destroyed
Etching size $6\frac{3}{16} \times 10\frac{7}{8}$. 5 Trial proofs
Unpublished.

75 THE FISH MARKET. Etched 1926

Plate signed *A. Briscoe.26* $1\frac{5}{8}$ in. from left lower corner. Inscribed *The Fish Market* near right lower corner.
Etching size $6\frac{11}{16} \times 10\frac{7}{8}$. 3 Trial proofs
Not yet published.

76 THE ORATOR. Etched 1926

Plate not signed. Plate destroyed 15.12.26
Etching size $6\frac{5}{8} \times 10\frac{15}{16}$. 4 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; B.M. (British Museum); and 75 signed and numbered impressions.
An Orator in Hyde Park Corner on the eve of the General Strike.

77 HAULING THE NET ABOARD. (First Plate) Etched 1926

Plate signed *A. Briscoe* $1\frac{3}{8}$ in. from lower right corner. Plate destroyed 1.2.28
Etching size $6\frac{15}{16} \times 11\frac{15}{16}$. 6 Trial proofs, 1 signed to the National Art Gallery, N.S.Wales

Published state, 6 marked A.B.I.II.III.; H.W.D.; File; B.M. (British Museum); and 75 signed and numbered impressions.
Exhibited at the Royal Academy, 1927. *See Note III*

78 HAULING THE NET ABOARD. (Second Plate) Etched 1926
Plate signed 3¼ in. from right lower corner. Plate destroyed
Etching size 7 × 12. 2 Trial proofs only
Unpublished.

79 OVERHAULING THE NET. Etched 1926
Plate signed *A. Briscoe/27* in left lower corner.
Plate destroyed 1.2.28
Etching size 10⅞ × 7⅛. 4 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; B.M. (British Museum); and 75 signed and numbered impressions.
See Note III

80 THE CROSSWORD. Etched 1926
Plate not signed. Plate destroyed
Dry-Point size 7 × 11⅞. 1 Trial proof only
Unpublished.

81 MENDING THE TRAWL. (First Plate) Etched 1926
Plate signed *A. Briscoe/26* 2⅜ in. from right lower corner.
Inscribed *Mending the Trawl* near left lower corner.
Plate destroyed 1.2.28
Etching size 7¾ × 10¾. 2 Trial proofs
Unpublished.

82 MENDING THE TRAWL. (Second Plate) Etched 1926
Plate not signed. Plate destroyed 1.2.28
Etching size 7¾ × 10$\frac{13}{16}$. 2 Trial proofs only
Unpublished.

83 MENDING THE TRAWL. (Third Plate) Etched 1926
Plate signed *A. Briscoe/26* 1⅞ in. from right lower corner.
Inscribed *Mending the Trawl* near left lower corner.
Plate destroyed 1.2.28
Etching size 6$\frac{15}{16}$ × 11$\frac{13}{16}$. 4 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; B.M. (British Museum); and 75 signed and numbered impressions.
See Note III

84 THE SALMON FISHER. Etched 1926
Plate not signed. Plate destroyed
Etching size 13¾ × 9$\frac{15}{16}$. 3 Trial proofs
Unpublished.

85 TEN KNOTS. Etched 1926

Plate signed *A. Briscoe/26* in centre at foot of plate. Inscribed *Ten Knots* near right lower corner. Plate destroyed 12.5.27
Etching size 9⅞ × 13¾. 6 Trial proofs, 1 signed to H. E. Carling
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

86 THE GALE. (First Plate) Etched 1926

Plate not signed. Plate destroyed
Etching size 9$\frac{13}{16}$ × 13⅞. 2 Trial proofs only
Unpublished.

87 THE GALE. (Second Plate) Etched 1926

Plate signed *A. Briscoe/26* 2$\frac{13}{16}$ in. from right lower corner.
Inscribed *The Gale* to left of signature. Plate destroyed
Etching size 9$\frac{13}{16}$ × 13$\frac{15}{16}$. 3 Trial proofs
Unpublished.

88 THE GALE. (Third Plate) Etched 1926

Plate signed *A. Briscoe/26* 2¾ in. from right lower corner.
Inscribed *The Gale* to left of signature. Plate destroyed 12.5.27
Etching size 9$\frac{13}{16}$ × 13$\frac{15}{16}$. 3 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

89 THE FORE T'GALLANT SAIL. (First Plate) Etched 1926

Plate not signed. Plate destroyed
Etching size 6$\frac{3}{16}$ × 10$\frac{15}{16}$. 5 Trial proofs
Unpublished.

90 THE TRAWLER. Etched 1926

Plate signed *A. Briscoe/26* near right lower corner. Inscribed *The Trawler* near left lower corner. Plate destroyed 1.2.28
Etching size 9$\frac{13}{16}$ × 13⅞. 5 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; B.M. (British Museum); and 75 signed and numbered impressions.
The subject is the trawler "Guess Again" off Brixham.
See Note III

91 SORTING FISH. (First Plate) Etched 1926

Plate not signed. Plate destroyed 1.2.28
Etching size 7 × 10⅞. 2 Trial proofs only
Unpublished.

92 SORTING FISH. (Second Plate) Etched 1926

Plate not signed. Plate destroyed 1.2.28
Etching size 6⅞ × 10 15/16. 5 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; B.M. (British Museum); and 75 signed and numbered impressions.
See Note III

93 THE FORE T'GALLANT SAIL. (Second Plate) Etched 1927

Plate signed *A. Briscoe/27* three inches from left lower corner. Inscribed *The Fore T'Gallant Sail* in left lower corner.
Plate destroyed 1.2.28
Etching size 8¾ × 13 13/16. 4 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.
See Note V

94 MIGHT, MAJESTY, DOMINION AND POWER.

(First Plate) Etched 1927
Plate not signed. Plate destroyed
Etching size 6⅞ × 15 7/16. 2 Trial proofs only
Unpublished.

95 MIGHT, MAJESTY, DOMINION AND POWER.

(Second Plate) Etched 1927
Plate signed *A. Briscoe/27* in right lower corner. Inscribed *Might, Majesty, Dominion and Power* near left lower corner.
Plate destroyed
Etching size 6⅞ × 15⅜. 4 Trial proofs
Unpublished.
The subject is H.M.S. Hood.

96 THE SHIPWRIGHT. (First Plate) Etched 1927

Plate signed *A. Briscoe/27* ⅝ in. from right edge and 11/16 in. from foot of plate. Plate destroyed
Etching size 8⅝ × 6 7/16. 2 Trial proofs only
Unpublished.

97 THE SHIPWRIGHT. (Second Plate) Etched 1927

Plate signed *A. Briscoe* 1⅝ in. from left edge and near foot of plate. Plate destroyed
Etching size 6 7/16 × 9⅞. 2 Trial proofs only
Unpublished.

98 THE SHIPWRIGHT. (Third Plate) Etched 1927

Plate signed *A. Briscoe/27* near left lower corner. Inscribed *The Shipwright* to left of signature. Plate destroyed 1.2.28

Etching size $8\frac{13}{16} \times 13\frac{15}{16}$. 10 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

99 THE TRAWL HEAD. Etched 1927
Plate signed *A. Briscoe* in right lower corner. Plate destroyed
Etching size $3 \times 5\frac{1}{2}$. 5 Trial proofs
Unpublished.

100 MAKING SAIL. Etched 1927
Plate signed *A. Briscoe/28* in centre at foot of plate. Inscribed *Making Sail* to left of signature. Plate destroyed 19.11.28
Etching size $9\frac{7}{8} \times 15\frac{7}{8}$. 5 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions. *See Note V, § II*

101 LOW TIDE, BRIXHAM. Etched 1927
Plate signed *A. Briscoe/27* $4\frac{1}{8}$ in. from left lower corner. Plate destroyed 1.2.28
Etching size $6\frac{3}{8} \times 8\frac{11}{16}$. 6 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

102 GRAVESEND REACH. Etched 1927
Plate signed *A. Briscoe/27* in lower right corner and inscribed *Gravesend Reach* in lower left corner. Plate destroyed 1.2.28
Etching size $6\frac{7}{16} \times 9\frac{13}{16}$. 9 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

103 MOORING HER. (First Plate) Etched 1927
Plate not signed. Plate destroyed
Etching size $7 \times 13\frac{1}{4}$. 3 Trial proofs
Unpublished.

104 MOORING HER. (Second Plate) Etched 1927
Plate signed *A. Briscoe/27* near right lower corner. Inscribed *Mooring Her* to left of signature. Plate destroyed 12.11.28
Etching size $6\frac{7}{8} \times 15\frac{1}{4}$. 5 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

105 AT ZIERIKZEE. Etched 1927

Plate not signed. Plate destroyed
Dry-Point size 5½ × 3. 5 Trial proofs
Unpublished.

106 A STUDY IN CURVES. Etched 1927

Plate inscribed *A Study in Curves* near left lower corner.
Plate destroyed
Etching size $4\frac{15}{16} \times 7$. 2 Trial proofs
Unpublished. *See Note I*

106a NEW YEAR GREETING. Etched 1927

Plate not signed. Inscribed *Wishing you Fair Winds and Fine Weather for 1928. From Mr. & Mrs. Arthur Briscoe.*
Etching size $4\frac{9}{16} \times 3$. A few impressions privately distributed

107 THE WHEEL. Etched 1927

Plate signed *A. Briscoe/27* in left lower corner. Inscribed *The Wheel* 4 in. from right lower corner. Plate destroyed 19.11.28
Etching size $8\frac{13}{16} \times 13\frac{7}{8}$. 6 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

108 THE PEAT TJALK. Etched 1927

Plate signed *A. Briscoe/27* in right lower corner. Inscribed *The Peat Tjalk* (the *j* reversed) near left lower corner.
Plate destroyed 19.11.28
Etching size $7\frac{7}{16} \times 10\frac{3}{4}$. 6 Trial proofs, one signed to H. E. Carling
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions. *See Note I*
The City of Hoorn is in the background.

109 OUTWARD BOUND. Etched 1927

Plate not signed; inscribed *Outward Bound* 2¾ in. from right lower corner. Plate destroyed 19.11.28
Etching size $9\frac{13}{16} \times 15\frac{7}{8}$. 11 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

110 CASTING HER OFF. Etched 1927

Plate signed *A. Briscoe/27* near right lower corner. Inscribed *Casting her Off* 2½ in. from left lower corner.
Plate destroyed 19.11.28
Etching size 9¾ × 15⅞. 9 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

111 THE LEVER. Etched 1928

Plate not signed.
Etching size $4\frac{15}{16} \times 6\frac{3}{8}$. 5 Trial proofs
Unpublished.

112 A CAST OF THE LEAD. (First Plate) Etched 1928

Plate not signed. Plate destroyed
Etching size 15⅞ × $10\frac{1}{16}$. 2 Trial proofs only
Unpublished.
The second plate of this subject is No. 120.

113 THE TIMBER FLOAT. Etched 1928

Plate not signed. Plate destroyed
Etching size $7\frac{7}{16} \times 10\frac{7}{8}$. 4 Trial proofs
Unpublished.
Reproduced on same page as No. 111.

114 IN DRY DOCK. Etched 1928

Plate signed *A. Briscoe/28* in right lower corner. Inscribed *In Dry Dock* to left of signature. Plate destroyed 19.11.28
Etching size 12⅛ × $8\frac{15}{16}$. 8 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.
Exhibited at the Royal Academy, 1928.

115 POLING. Etched 1928

Plate not signed. Plate destroyed
Etching size 4⅞ × $6\frac{1}{16}$. 4 Trial proofs
Unpublished.

116 THE MAIN RIGGING. Etched 1928

Plate signed *A. Briscoe/28* in right lower corner. Inscribed *The Main Rigging* near left lower corner. Plate destroyed 4.5.28

I. Stretching across the top of the plate are the folds of a sail. In the left of the plate two ropes only. 5 Trial proofs size 13⅜ × 8⅞.

II. The sail has been removed and plate cut to 13⅜ × 8¾. Three ropes can now be see on left of plate. 6 Trials taken

Published state as II, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions. *See Note V*

117 THE BOWSPRIT. (First Plate) Etched 1928

Plate signed *A. Briscoe/28* near right lower corner. Inscribed *The Bowsprit* to left of signature. Plate destroyed 26.3.30
Etching size 8 13/16 × 13⅞. 4 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

118 THE BOWSPRIT. (Second Plate) Etched 1928

Plate not signed. Plate destroyed
Etching size 8⅞ × 13⅞. 2 Trial proofs only
Unpublished.

119 THE MAIN TACK. Etched 1928

Plate signed *A. Briscoe/28* near right lower corner. Inscribed *The Main Tack* to left of signature. Plate destroyed 19.11.28
Etching size 13⅞ × 7 15/16. 4 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions. *See Note V*

120 A CAST OF THE LEAD. (Second Plate) Etched 1928

Plate not signed. Plate destroyed 1928
Etching size 10 15/16 × 7½. 2 Trial proofs only
Unpublished.
The first plate of this subject is No. 112.

121 JAMES AND JOHN. Etched 1928

Plate signed *A. Briscoe/28* 2¼ in. from left lower corner. Inscribed *James and John* to left and above signature.
Plate destroyed 26.3.30
Etching size 9 13/16 × 13 13/16. 8 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.
Exhibited at the Royal Academy Exhibition, 1929. *See Note I*

122 BENDING THE FORESAIL. Etched 1928

Plate signed *A. Briscoe/28* 2 in. from left lower corner. Inscribed *Bending the Foresail* in left lower corner. Plate destroyed 26.3.30
Etching size 7 × 11 5/16. 2 Trial proofs only
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions. *See Note V*

123 COMMAND. (First Plate) Etched 1928

Plate inscribed *Command* near right lower corner.
Plate destroyed
Etching size 7 × 11 3/8. 3 Trial proofs
Unpublished.

124 COMMAND. (Second Plate) Etched 1928

Plate not signed. Plate destroyed
Etching size 8 7/8 × 13 15/16. 1 Trial proof only
Unpublished.

125 CRO'JACK BUNTLINES. Etched 1928

Plate not signed. Plate destroyed
I. The arms and backs of the men hauling are almost white.
Etching size 10 × 15 3/4. 2 Trials
II. Additional work on arms and backs of men. Two distant figures added. Plate slightly reduced.
Etching size 9 7/8 × 15 3/4. 2 Trials
Unpublished. *See Note V*

126 CAULKING. Etched 1928

Plate signed *A. Briscoe/28* 1 7/8 in. from left lower corner. Inscribed *Caulking* to left of signature. Plate destroyed 26.3.30
Etching size 6 15/16 × 11 7/16. 2 Trial proofs only
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

127 GRAYS. Etched 1928

Plate not signed. Plate destroyed
Etching size 5 5/16 × 14 1/16. 2 Trial proofs only
Unpublished.

128 THE MOUTH OF THE RIVER. Etched 1928

Plate not signed. Plate destroyed
Etching size 5 7/16 × 14. 2 Trial proofs only
Unpublished.

129 REFITTING. Etched 1929

Plate not signed. Inscribed *Refitting* $2\frac{9}{16}$ in. from left lower corner (almost hidden in shading). Plate destroyed 26.3.30
Etching size 14 × $9\frac{7}{8}$. 4 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions. *See Note V*

130 THE ANCHOR. (First Plate) Etched 1929

Plate not signed. Plate destroyed
Etching size $8\frac{15}{16}$ × $11\frac{13}{16}$. 2 Trial proofs only
Unpublished.

131 THE ANCHOR. (Second Plate) Etched 1929

Plate signed *A. Briscoe* 2 in. from right lower corner. Plate destroyed
Etching size $6\frac{7}{8}$ × $10\frac{7}{8}$. 2 Trial proofs only
Unpublished.

132 THE ANCHOR. (Third Plate) Etched 1929

Plate not signed. Plate destroyed
Etching size $6\frac{7}{8}$ × 11. 3 Trial proofs
Unpublished.
See also Plate No. 151.

133 HOVE TO. Etched 1929

Plate not signed. Plate destroyed 26.3.30
Etching size 8 × $11\frac{15}{16}$. 7 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

134 SECURING THE BOATS. Etched 1928

Plate signed *A. Briscoe/28* in right lower corner. Inscribed *Securing the Boats, Lat. 45.S.* near left lower corner. Plate destroyed 26.3.30
Etching size $13\frac{15}{16}$ × $8\frac{15}{16}$. 3 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

135 IN THE TROPICS. Etched 1928

Etching size 14 × $8\frac{7}{8}$. Plate destroyed 26.3.30
I. Before signature and title. The upper edge of the shadow on the deck forms a hard straight line. 2 Trial proofs only

II. With signature *A. Briscoe/28* and *In the Tropics* near right lower corner. The upper edge of the shadow is broken up into shapes resembling crenellations.

Published state (reproduced), 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

136 THE FUTTOCK SHROUDS. Etched 1929

Plate signed *A. Briscoe* $1\frac{1}{16}$ in. from right lower corner. Inscribed *The Futtock Shrouds* above signature. Plate destroyed 26.3.30
Etching size $8\frac{7}{8} \times 5\frac{7}{8}$. 4 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions. *See Note V*

137 ON THE YARD. (First Plate) Etched 1929

Plate not signed. Plate destroyed
Etching size $8\frac{7}{8} \times 13\frac{7}{8}$. 3 Trial proofs
Unpublished.

138 ON THE YARD. (Second Plate) Etched 1929

Plate not signed. Plate destroyed
Etching size $8\frac{7}{8} \times 13\frac{7}{8}$. 1 Trial proof only
Unpublished.

139 ON THE YARD. (Third Plate) Etched 1929

Plate not signed. Plate destroyed
Etching size $7\frac{15}{16} \times 11\frac{15}{16}$. 6 Trial proofs
Unpublished.

140 ON THE YARD. (Fourth Plate) Etched 1929

Plate not signed. Plate destroyed
Etching size $8\frac{7}{8} \times 13\frac{7}{8}$. 2 Trial proofs only
Unpublished.

141 BRIXHAM TRAWLERS. Etched 1929

Plate signed *A. Briscoe/29* in right lower corner. Inscribed *Brixham Trawlers* in left lower corner. Plate destroyed 26.3.30
Etching size $5\frac{1}{2} \times 14$. 5 Trial proofs
Published state, 6 marked A.B.I.II.III.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions. *See Note III*

142 AT THE TILLER. Etched 1929

Plate signed *A. Briscoe/29* in centre at foot of plate. Inscribed *At the Tiller* to left of signature. Plate destroyed 26.3.30
Etching size $8\frac{7}{16} \times 13\frac{13}{16}$. 12 Trial proofs
Published state, 7 marked A.B.I.II.III.; A.C.B.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions.

143 "WE'RE BOUND FOR RIO GRANDE." Etched 1929

Plate signed *A. Briscoe/29* $1\frac{1}{2}$ in. from lower left corner. Plate destroyed 26.3.30

I. Before the cutting down of the plate. The portion afterwards discarded is inscribed *We're Bound for Rio Grande.* Etching size $9\frac{1}{16} \times 13\frac{7}{16}$. 4 Trial proofs

II. Left hand portion of plate cut away. Additional work on deck to right. Etching size 9×10.

Published state, 7 marked A.B.I.II.III.; A.C.B.; H.W.D.; File; V. & A.M. (Victoria & Albert Museum); and 75 signed and numbered impressions. *See Note V*

144 ALOFT. (Hands furling the Fore Lower Topsail) Etched 1929

Plate signed *A. Briscoe/29* in right lower corner. Inscribed *Aloft* to left of signature. Plate destroyed
Etching size $9\frac{7}{8} \times 15\frac{15}{16}$. 4 Trial proofs
Published state, 7 marked A.B.I.II.III.; A.C.B.; H.W.D.; File; Museum copy; and 75 signed and numbered impressions.
Exhibited at the Royal Academy, 1930. *See Note V*

145 MAKE FAST. (First Plate) Etched 1929

Plate inscribed *Make Fast* $1\frac{3}{4}$ in. from left lower corner. Plate destroyed
Etching size $11\frac{13}{16} \times 7\frac{15}{16}$. 1 Trial proof only
Unpublished.

146 MAKE FAST. (Second Plate) Etched 1929

Plate signed *A. Briscoe* to right $1\frac{1}{4}$ in. from foot of plate. Inscribed *Make Fast* in lower right corner. Plate destroyed
Etching size $14\frac{3}{8} \times 9\frac{13}{16}$. 4 Trial proofs
Published state, 7 marked A.B.I.II.III.; A.C.B.; H.W.D.; File; Museum copy; and 75 signed and numbered impressions.
See Note V

147 THE MAIN BRACE. Etched 1929

Plate signed *A. Briscoe/30* in right corner. Inscribed *The Main Brace* in centre of lower edge of plate. Plate destroyed
Etching size $13\frac{11}{16} \times 9\frac{15}{16}$. 4 Trial proofs
Published state, 7 marked A.B.I.II.III.; A.C.B.; H.W.D.; File; Museum copy; and 75 signed and numbered impressions.
See Note V

148 BRIGHTLINGSEA HARD. [LANDING OYSTERS] Etched 1929

Plate inscribed *Brightlingsea Hard* and signed *A. Briscoe/30* near left lower corner. Plate destroyed
Etching size $9\frac{1}{4} \times 13\frac{3}{4}$. 7 Trial proofs, one signed to H. E. Carling
Published state, 7 marked A.B.I.II.III.; A.C.B.; H.W.D.; File; Museum copy; and 75 signed and numbered impressions.

149 BURNING OFF. Etched 1930

Plate signed *A. Briscoe/30* 1 in. from lower right corner. Inscribed *Burning Off* to left of signature. Plate destroyed
Etching size $7\frac{13}{16} \times 11\frac{13}{16}$. 5 Trial proofs
Published state, 7 marked A.B.I.II.III.; A.C.B.; H.W.D.; File; Museum copy; and 75 signed and numbered impressions.

150 A PUNT GUN SHOT. Etched 1930

Plate not signed. Plate destroyed
Etching size $8\frac{7}{8} \times 13\frac{7}{8}$. 2 Trial proofs only
Unpublished.

151 THE ANCHOR. (Fourth Plate) Etched 1930

Plate signed *A. Briscoe/30* in right top corner. Inscribed *The Anchor* in top left corner. Plate destroyed
Etching size $7 \times 6\frac{3}{4}$. 3 Trial proofs
Published state, 275 signed impressions. (Frontispiece to present volume.)
See also Plates Nos. 130, 131, 132.

Blank pages for later additions to the Catalogue are appended (pp. 36-38).

NOTES BY THE ARTIST.

I. Dutch Craft.

The Marine motor is driving—I might almost say has driven—the picturesque Dutch sailing craft off the canals and rivers of Holland. In design and rig these boats have altered very little since the time of the early Dutch marine painters, and even when iron supplanted wood in their construction, the conservative Dutchman stuck to the distinctive shapes of his local type of craft.

A Tjalk is the commonest type of barge in use in Holland, and in common with all their river craft is of shallow draught and carries lee-boards. (Plate 108.)

Every district in Holland has its own type of fishing boat. Hoogasts and Hengsts (Plates 17 and 121) come from Zeeland, especially Flushing and Veere in the Island of Walcheren. Botters and Schokkers are the Zuider Zee craft, doomed to extinction by the draining of that quaint sea. Dutch Yachts (Plate 106) are reflections of the local types, Boeiers and Lemster Aaks suggesting a Tjalk ancestry.

II. Oyster Dredgers.

The home of the oyster industry is in the Thames Estuary, round Whitstable, and in the Colchester area. The work is done in cutter-rigged smacks of 12 to 14 tons, famous for their speed and handiness and also for the fact that most of our racing skippers and their crews are trained in them. The oysters are cultivated in the creeks on the Essex coast known as oyster grounds which are tended and cultivated as carefully as any garden.

See Plates 1, 2, 20, 26, 60, 148.

III. Trawlers.

Brixham in Devon is reputed the birthplace of trawlers. Here the sailing trawler has developed through many centuries into the splendid ketch-rigged vessels, so well known in the mouth of the English Channel with their golden-ochre sails and graceful but powerful hulls. Lowestoft has a large fleet of similar craft and the Dutch and Belgians have bought some and built others on similar lines.

See Plates, 6, 77, 79, 83, 90, 92, 141.

IV. Thames Barges.

Lineal descendants of Dutch craft, the Thames barges are flat-bottomed and carry lee-boards. Their rig is their distinctive feature—a large sprit sail with a topsail set over it. This rig makes it possible for a very small crew to handle these vessels.

See Plates 7, 33, 55, 58, 63, 67.

V. Square Rig.

Most deep-water sailing ships are square-rigged, and in the days before steam our battleships were also "ship" rigged. To the uninitiated a ship's rigging seems to be an unintelligable ravel of ropes, wires and chains. As a matter of fact nothing is more orderly than the gear of a ship, or more intelligently constructed. The rigging may be roughly divided into four categories:

I. The standing rigging (i.e., rigging which doesn't move). This includes all the wires which support the masts and to'gallant masts against the strains and stresses of winds and sea.
See Plates 116, 129, 136

II. Halyards, tacks and sheets which set the sails.
See Plates 28, 100, 143.

III. Braces which swing the yards and so trim the sails to the wind.
See Plates 62, 119, 146, 147.

IV. Clewlines and buntlines which gather up the sail to the yard before the hands go aloft to furl it.
See Plates 19, 22, 25, 47, 93, 122, 125, 144.

VI. Clipper Ships.

The word Clipper is, I believe, of American origin, and was applied to ships built primarily for speed. The English Tea Clippers of the 'sixties and 'seventies although comparatively small vessels (600-900 tons) were the fastest sailing vessels ever built. Some of the big American Clippers and some of our Australian Clippers might pass a Tea Clipper in a strong wind, but at the end of a voyage, with its variations in weather, the records show that the Tea Clipper with her wonderful speed in light airs, would be many days ahead of her more powerful sister.

Cutty Sark (Plate 42), perhaps the most famous and fastest ship that ever sailed the seas, has survived all the other great Tea fleet. After having been sold from the British register, she reappeared after the war as the *Ferreira,* and was bought by Captain Dowman. He had her re-rigged as she was in her great days, and now, lying in Falmouth Harbour, is the great Clipper ship *Cutty Sark* as she was when she broke the world's records for speed. Her skysail yard at the main and her mast and spars large enough for a vessel twice her size—truly a monument to the pluck and seamanship of the men who drove these little Clippers at incredible speeds through all weathers.

Ariel and Taeping (Plate 24). In the famous 1866 Tea Race from China to London *Ariel* and *Taeping* practically finished a dead heat, 99 days out. They took their tugs in the Straits of Dover within ten minutes of each other and towed up the Thames together, *Serica,* another racer, docking later on the same tide. A wonderful finish to a 99 day race!

A. B.

LATER ADDITIONS TO THE CATALOGUE.

LATER ADDITIONS TO THE CATALOGUE.

LATER ADDITIONS TO THE CATALOGUE.

PLATES

1. Elevens.

2. Smacks on the Hard.

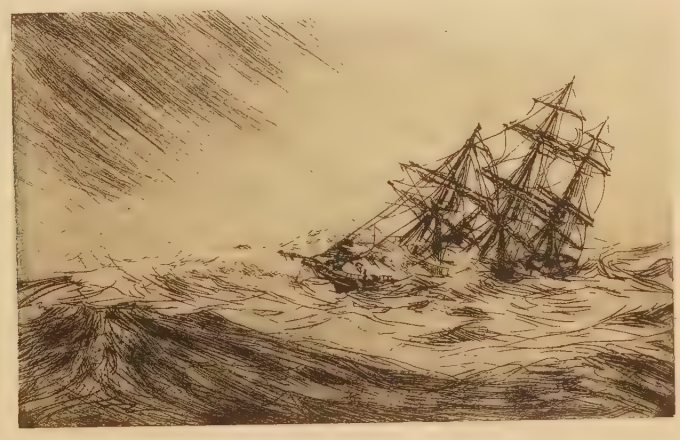
3. Peldon Rose.

4. Wyatt's Corner.

5. Putting out Culch.

6. Brixham Trawler.

7. Barge.



8. Ship in a Gale.

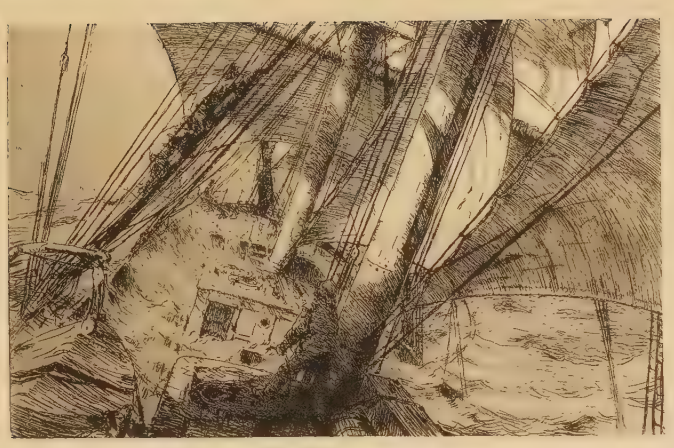
9. A Hulk.

11. Landscape.

10. Dunkerque.

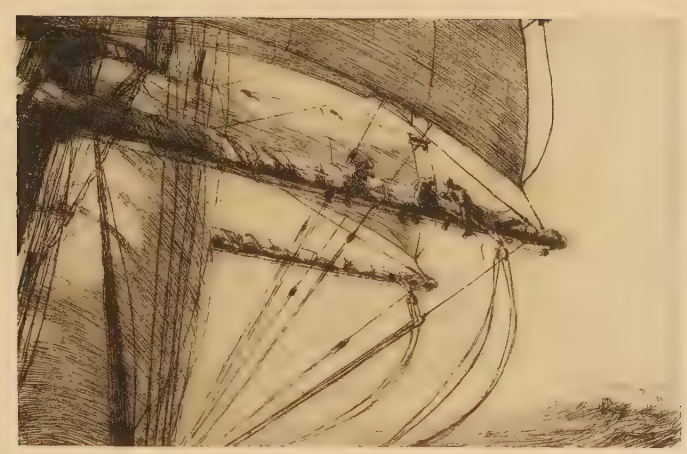
12. Smack Ashore.

13. Flight.



14. Heavy Weather.

15. Signals.

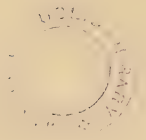


16. Furling the Foresail.

17. Zaand Creek.

18. Queenboro.

19. FURLING THE FORESAIL.



20. OYSTER DREDGERS.

21. MAKING A PASSAGE.

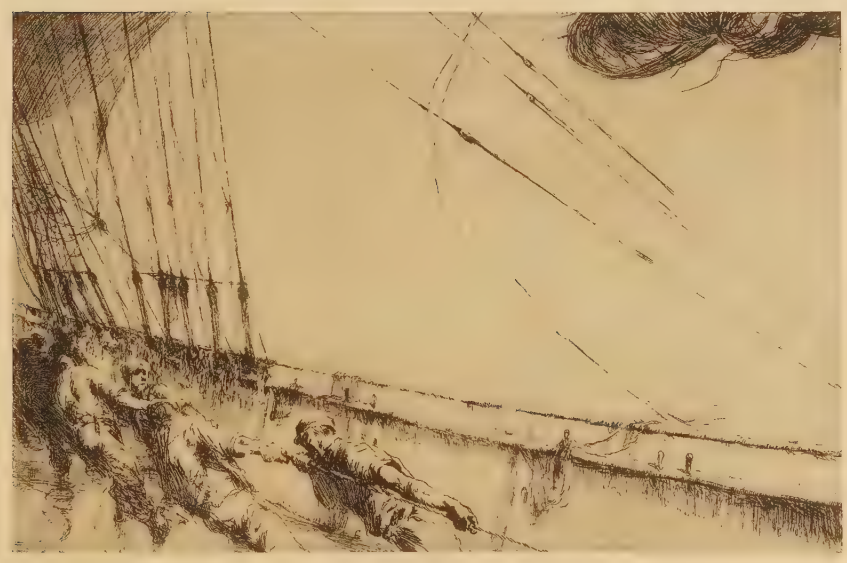
22. TYPHOON : THE BURST TOPSAIL.

23. GULLS.

24. ARIEL AND TAEPING.

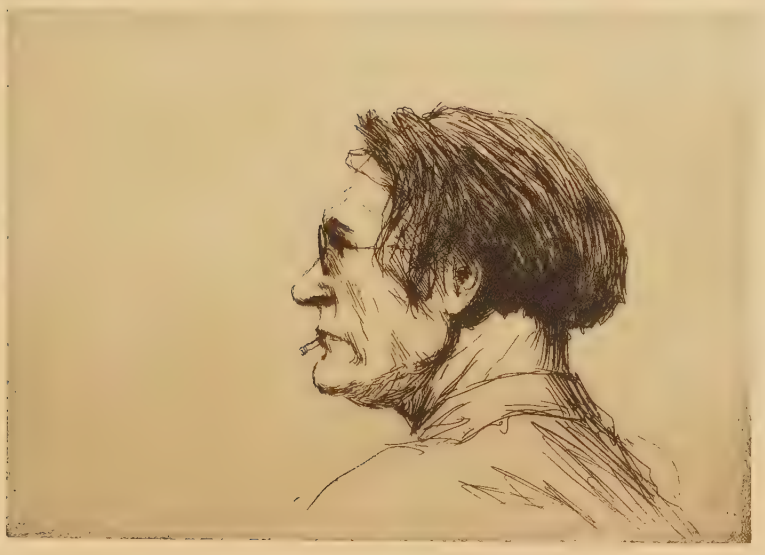
25. CLEWLINES AND BUNTLINES.

26. Oyster Dredging, West Mersea.



27. Walking up the Topsail.

28. WALKING UP THE TOPSAIL.

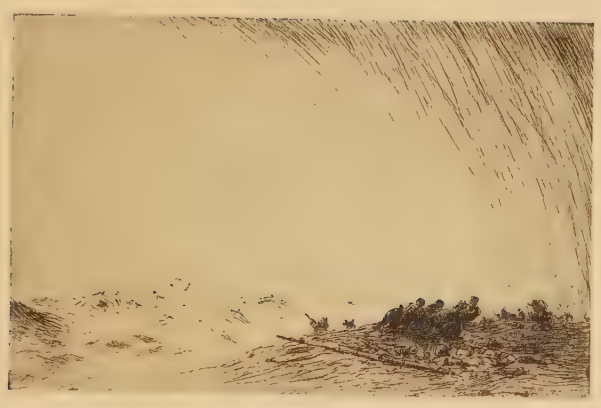


29, 30. Portrait of James McBey.

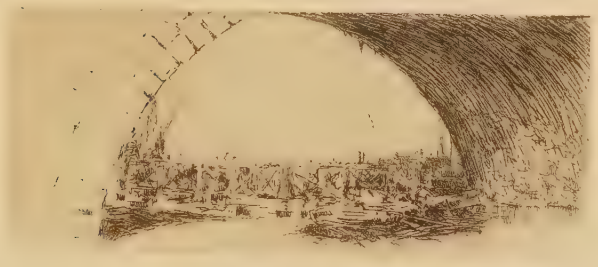
31, 32. The Roaring Forties.

PUBLIC LIB

33. THE BEACON.

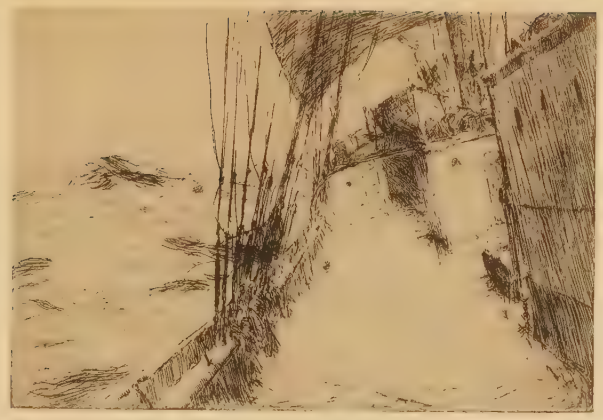


34. Salvage.



35. Waterloo Bridge.

36. Deck of the Garthneild.

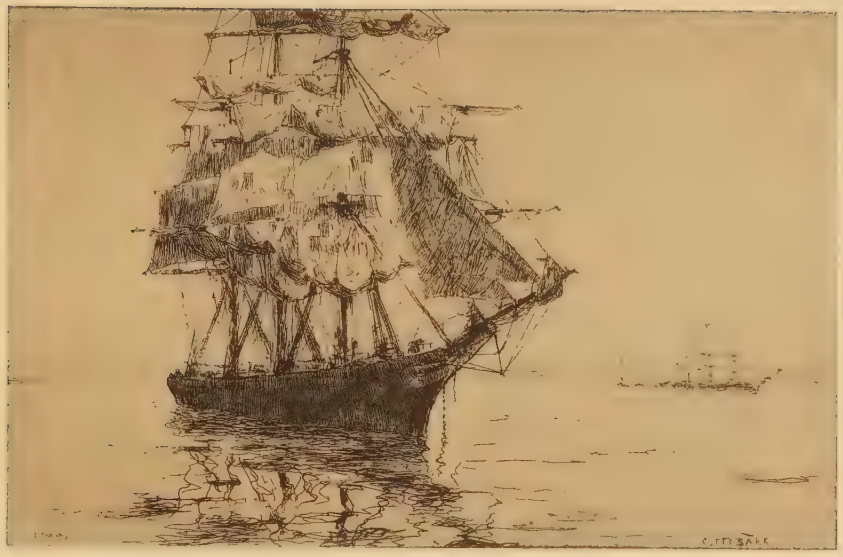


37, 38, 39. Deck of the Garthneild.

40. Picking up the Pilot.

41. Hove to for Pilot.

FIELD MUSEUM

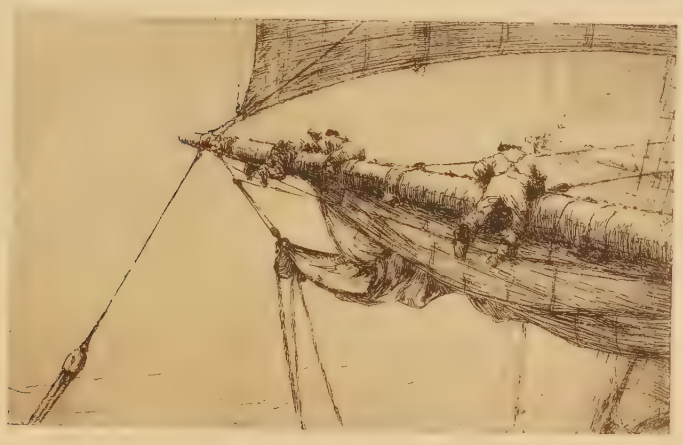


42. Cutty Sark.

43. Mersea Hard.

44. Barge.

45. Donaldson Liner at Sea.



46. On the Main Yard.

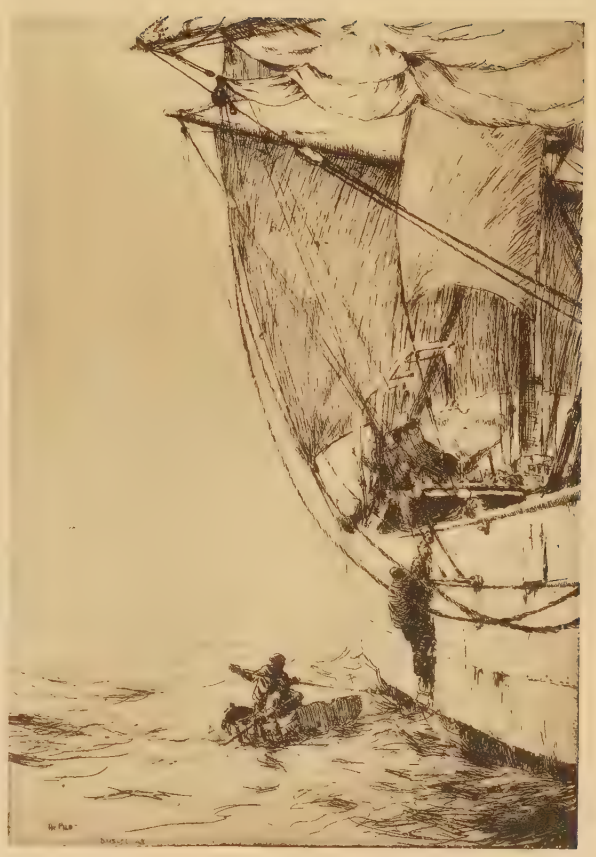
47. ON THE MAIN YARD.

48. THE LOOKOUT, SUNRISE.

49. THE CAPSTAN.

50, 51. The Pilot Flag.

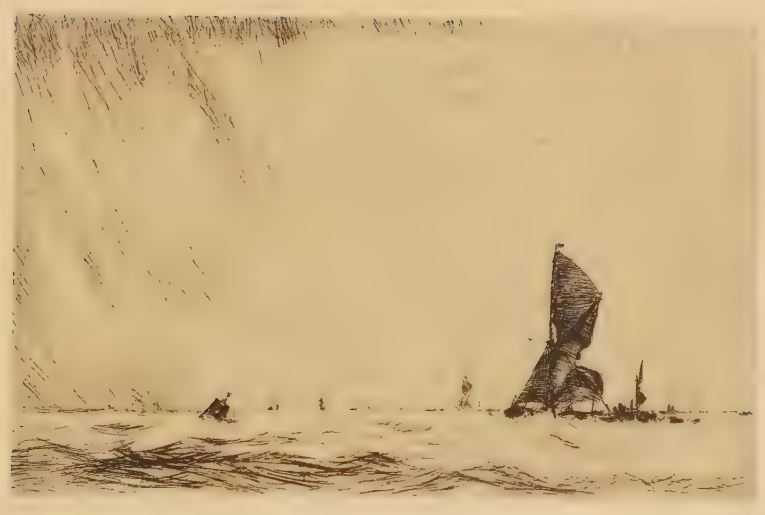
52. The Pilot. State I.



52. The Pilot. State III.

53. ON THE HARD.

54. THE HELMSMAN.



55. Thames Estuary.

56. Thorn Fleet.

57. The Calm.

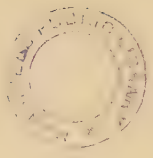
58. Barge in a Squall.

61. Yacht Yard.

59. THE "OLD MAN."

60. OYSTER GROUNDS.

62. ALL HANDS.



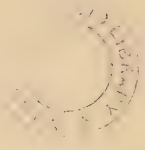
63. THE THREE BARGES.

64. The Seine Net. State II.

64. The Seine Net. Published State.

65. MAN OVERBOARD.

66. THE HEAVING LINE.



67. The Squall.

68. The Winkle Picker.

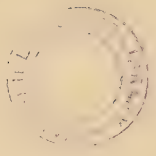
69, 70, 71. The Bucko Mate.

72. AN ACT OF GOD.

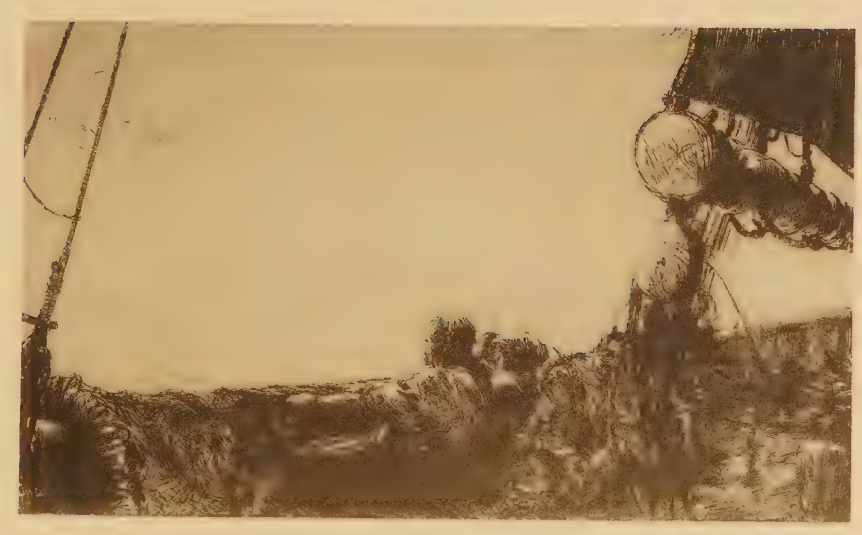
73. On a Wind.

74. Sea and Distant Ship.

75. THE FISH MARKET.



76. THE ORATOR.

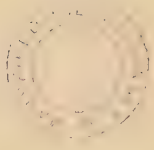


77, 78. Hauling the Net Aboard.

79. OVERHAULING THE NET.

80. The Crossword.

81. Mending the Trawl.

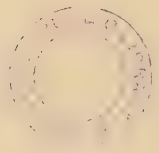


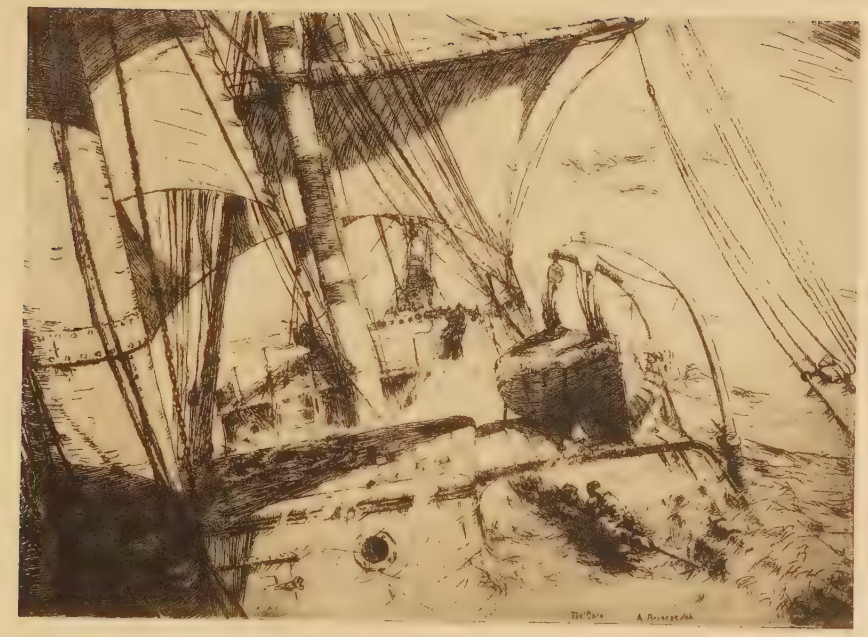
82, 83. MENDING THE TRAWL.

84. THE SALMON FISHER.

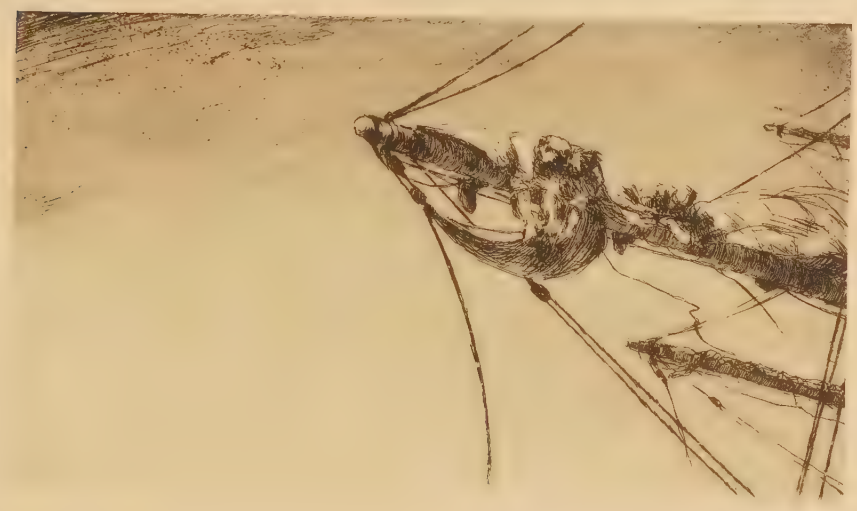
85. TEN KNOTS.

86, 87. The Gale.



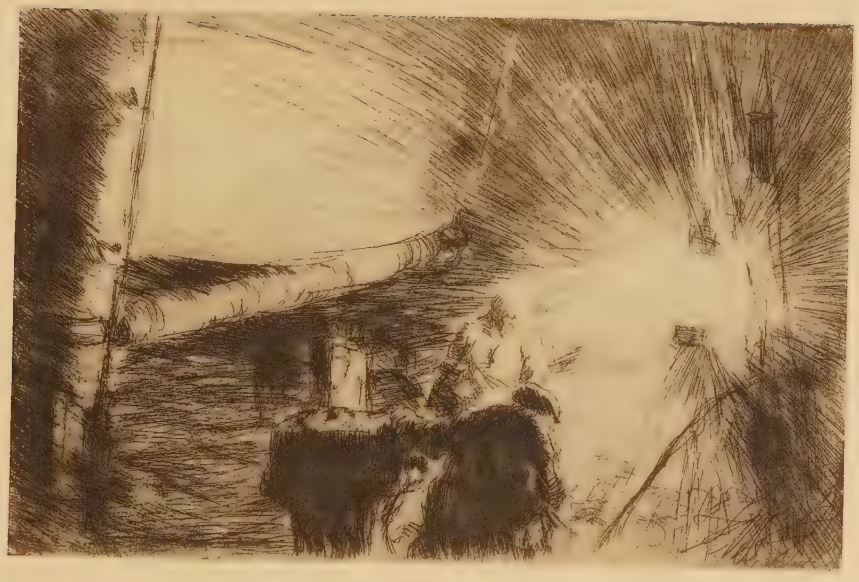


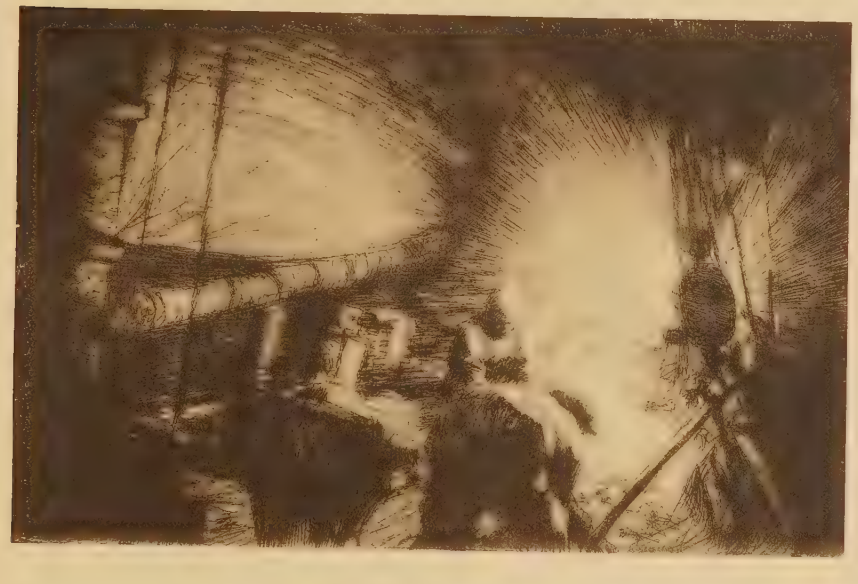
88. The Gale.



89. The Fore T'Gallant Sail.

90. THE TRAWLER.





91, 92. Sorting Fish.

93. THE FORE T'GALLANT SAIL.

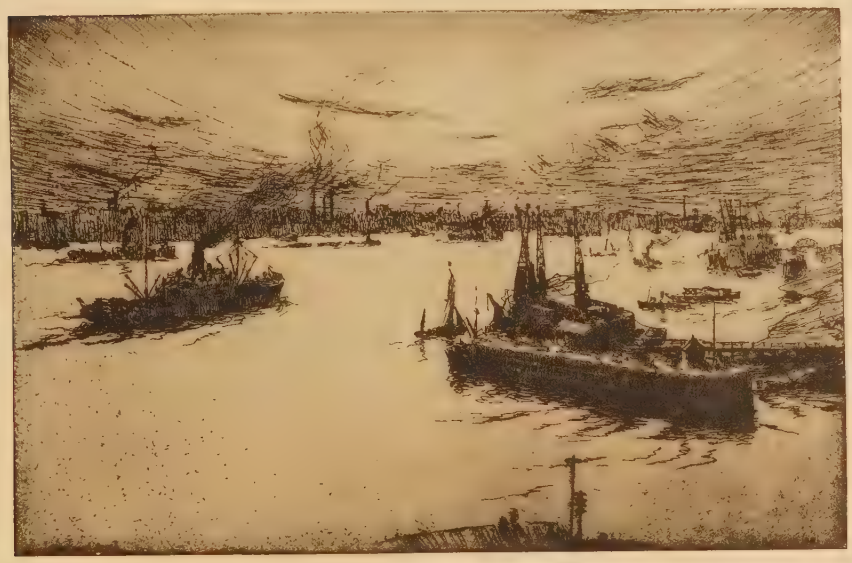
94, 95. MIGHT, MAJESTY, DOMINION AND POWER.

96, 97, 98. The Shipwright.

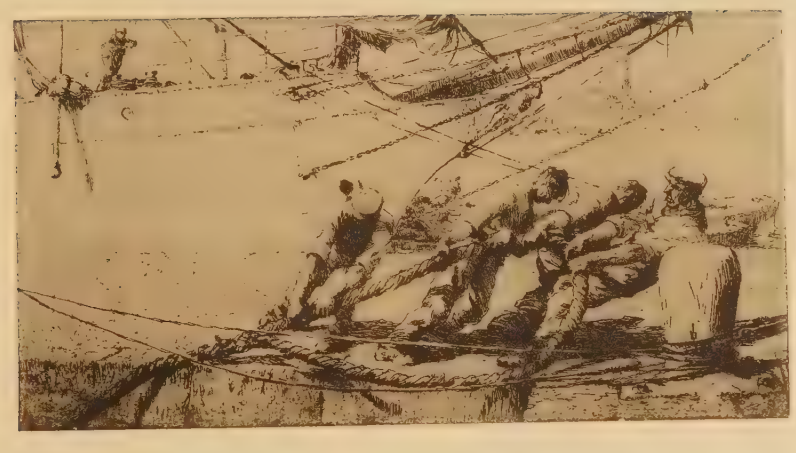
99. The Trawl Head.

100. Making Sail.

101. Low Tide, Brixham.

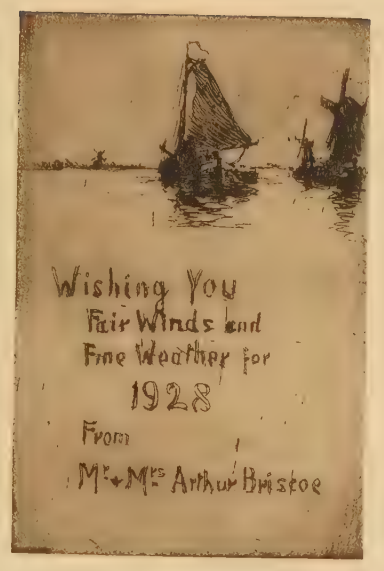


102. Gravesend Reach.



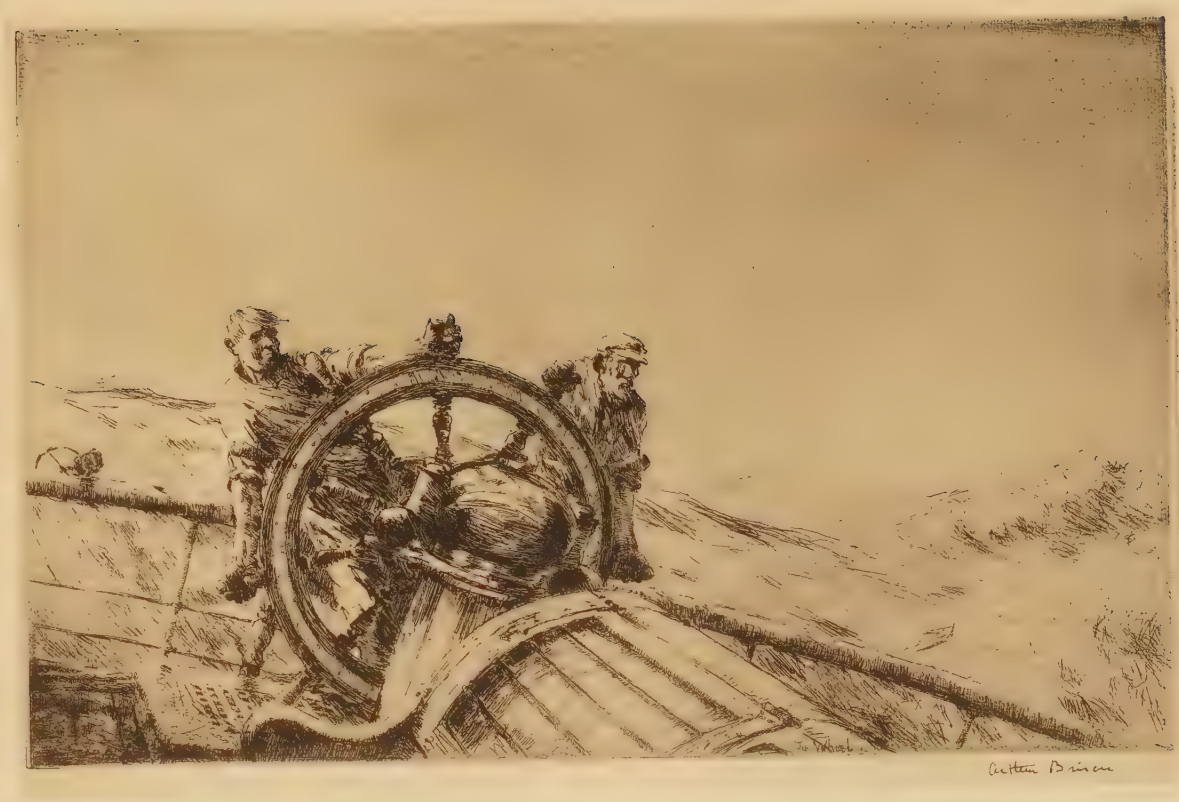
103, 104. Mooring Her.

105. At Zierikzee.



106a. New Year Greetings.

106. A Study in Curves.



107. THE WHEEL.

108. THE PEAT TJALK.

109. OUTWARD BOUND.

110. CASTING HER OFF.

111. The Lever.

113. The Timber Float.

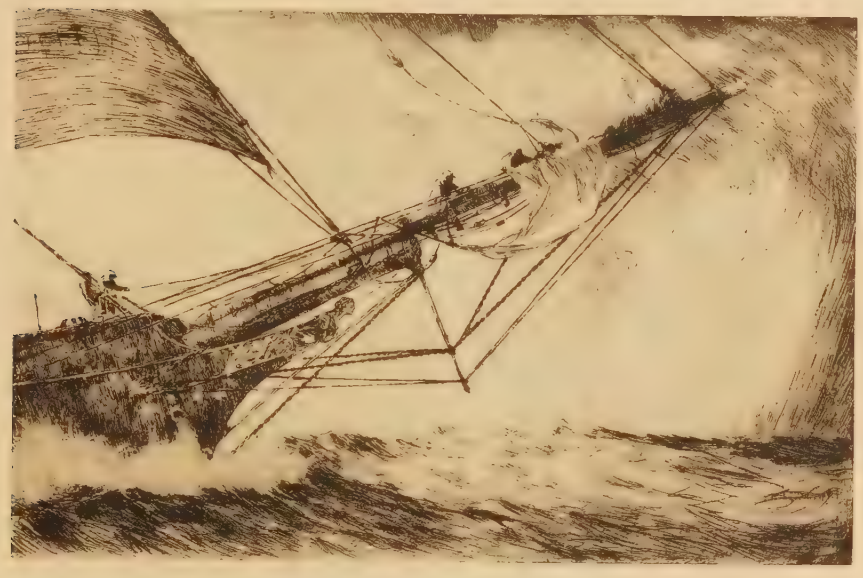
112. A CAST OF THE LEAD.

114. IN DRY DOCK.

115. Poling.

116. The Main Rigging. State I.

116. The Main Rigging. State II.



117, 118. The Bowsprit.

119. THE MAIN TACK.

120. A CAST OF THE LEAD.

121. JAMES AND JOHN.

122. BENDING THE FORESAIL.

123, 124. COMMAND.

125. Cro'jack Buntlines. State I.

125. Cro'jack Buntlines. State II.

126. CAULKING.

127. Grays.

128. The Mouth of the River.

129. REFITTING.

130, 131. The Anchor.

132. The Anchor.

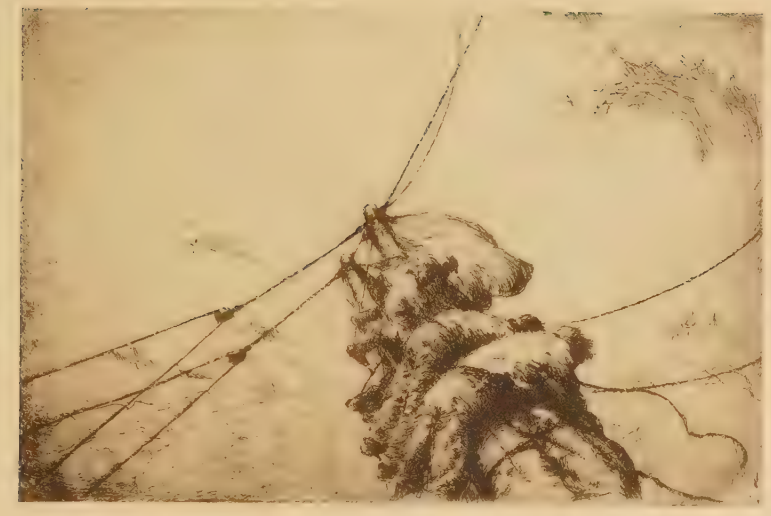
133. Hove To.

134. SECURING THE BOATS.

135. IN THE TROPICS.

136. THE FUTTOCK SHROUDS.

137, 138. On the Yard.



139, 140. On the Yard.

141. Brixham Trawlers.

142. At the Tiller.

143. "We're Bound for Rio Grande".

144. ALOFT.

145, 146. Make Fast.

147. THE MAIN BRACE.

148. BRIGHTLINGSEA HARD.

149. BURNING OFF.

150. A PUNT GUN SHOT.

151. THE ANCHOR.

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